

Folk Dance New Zealand



Newsletter

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Cover: Kate Goodwin captured this scene of grace and beauty during a visit to Cambodia recently. See article on page 11.

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Editorial

Isn't it wonderful to be a folk dancer!? You can go anywhere in the world and people willingly take you as a friend and share from the heart.

Members have been to two very different places, and have brought home stories of great times and heart-warming sharing of dance. See Kate's visit to **Cambodia** on page 11 and a visit to the **Czech Republic** on page 13.

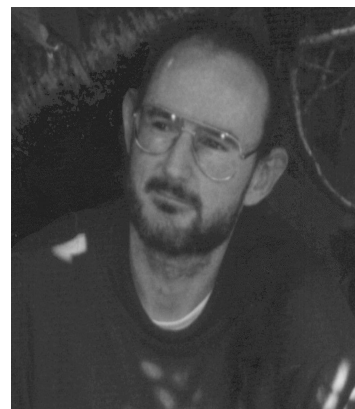
In the meantime, Rae extracted from an interview with Israeli choreographer **Shmulik Gov-Ari** his description of things that move and inspire him. This is something that possibly has not been explored in any folk dance publication. The article starting on page 7 is the first of two - expect to see Scottish dance choreographer Iain Boyd next time.

However, if we travel to others' homelands either physically or in dance, we must keep in mind that we are outsiders paying a visit. I remember in my first year of folk dancing performing at the Auckland Jewish Community Centre before hundreds. Me, a gentile! Yet we were received with warmth and applause. Fiona explores this topic on page 22.

There are piles of other good stuff to browse and dwell upon, thanks to the editorial team. Enjoy!

Happy reading and happy dancing!

Kieron Horide-Hobley, Editor



Kieron Horide-Hobley, Editor

WELCOME TO OUR NEWEST MEMBER(S): TRISH POWER AND JOAN BAKER, BOTH OF AUCKLAND.



Kate Goodwin

President's Column

*"Subtly from slender hips they swing,
Swaying, slanting delicately up and down
And like the crimson mallow's flower
Glows their beauty....."*

(A fragment from the *Dancers Of Hoai An**)

Greetings to all Folk Dancers, in New Zealand or where ever across the globe they might be dancing!

The New Year is well under way and there are signs in the horizon that it is going to be a good one folk dancing –wise! Starting with Kieron who is resolutely planning to publish a Newsletter this early; supported by a host of helpers who believe in contributing any way they can towards this very important task which so expressly projects the goals and aspirations of Folk Dance New Zealand. A big thank you goes to each and every one of you, the Editor, helpers and contributors.

There have been a number of events already prompting folk dancers to don their dancing shoes in haste after the brief holiday respite. There are also big forthcoming events in the calendar, the one closest being **Kaye Laurendet's** folk dance teaching tour in New Zealand, which incorporates this year's Teachers' Training section. This is great news and we are all looking forward to Kaye's visit.

The **Second Folk Dance New Zealand Camp** is eagerly awaited, I am sure. Arrangements are almost finalised to bring over the very talented Macedonian born now Melbourne resident, musician, folk dance teacher and leading performer Koë Stojèevski. Koë will do two master classes, on Saturday and Sunday mornings. Also featuring well known, Cleone Cawood (Czech) and Alastair Sinton (Romanian). A special feature this year is the Israeli session on Monday morning with Fiona Murdoch and Jan Okey completing the constellation of New Zealand teachers. Well!

* Hoai An= City in Vietnam — Ed.

The social dancing on Saturday night features Tanchaz, Wellington Band with roots in Budapest; the programme will be conducted by caller extraordinaire and great stylist Cashy Yates. Sunday night is yours! You bring along your favourite folk dance and music and be prepared to teach it and lead it.

And that is only the first part of the year. There is plenty more in line and equally exciting for the second part; the annual National Israeli Camp is, I am sure, in every body's diary. Keep a keen eye on the notices! Exciting overseas seminars are beaoning alluringly from near and far. They appear every day on the net, how wonderful if one could only be there!

Folk dance is definitely in this year. And hopefully the trend will continue.

Happy dancing
Kate Goodwin

Coming Events

Kaye Laurendet's Tour

Kaye Laurendet, Sydney folk dance teacher with 30 year's experience will be visiting N.Z. throughout April. Many of you will have met Kay on one of her previous visits to NZ and enjoyed her teaching. Don't miss out on getting the benefit of her expertise this year. She will hold workshops as follows:

Christchurch	Friday 12 April	7 – 10pm
Wellington	Wednesday 17 April	7 – 10pm
Hawkes Bay	Saturday 20 April	9am – 2pm
Hamilton	Monday 22 April	7 – 10pm
Tauranga	Wednesday 24 April	1- 4pm
Auckland	Friday 26 – Sunday	28 April

April 26th 2002 **Folk Dance Teacher Training Day** for all teachers of recreational dance - with Kaye Laurendet (from the Folk Dance Australia Teacher Training Programme).

Exciting News About The 2nd FDNZ National Camp

Queen's Birthday [NZ] weekend, Tauranga

The following is an update on Bronwen's letter to Yvonne Trask, Editor of Rokdim Yekefim. This update was necessary as a lot of changes (for the better) in the structure of the 2nd FDNZ National Camp have taken place.

Koce Stojcevski has confirmed – he is coming over from Melbourne to be our overseas tutor; So Saturday and Sunday mornings will be concentrating on Macedonian dancing by an ethnic Macedonian. The Camp committee have seen a video of his teaching, were impressed and are thrilled that he has agreed to come over to be our Guest Overseas Tutor.

The first camp was a resounding success – and we want to reproduce this – with slight differences: We enjoyed our local talent and will have this again. **Cleone Cawood** and **Alastair Sinton** will take the afternoon sessions after Koce.

And something I haven't experienced in a folk dancing camp in NZ for many years (maybe Hamilton '89 was the last time); both international **and Israeli**.

The whole of Monday morning will be devoted to Israeli dance – two tutors of 75 minutes each. These teachers are well known and extremely popular locally: **Fiona Murdoch** and from Palmerston North, **Jan Okey** (a first for me- and I am really looking forward to her).

Many Israeli devotees might want to come for the Monday morning workshop –without attending the rest. Casuals are most welcome at all sessions.

In amongst all this – we will have a beginners' class or two- laying important foundations for the future of folk dancing (plus bringing pleasure). However, we need a minimum of 6 participants in order to arrange a beginners' session.

The Saturday Night Social will be live music!! A first for a National Camp.



We were fortunate enough to secure Tanchaz, a Wellington Band originating from Budapest. Cashy Yates will be working with the band to produce an unforgettable social evening.

Sunday Social will be an evening of pre-booked requests. I (Bronwen) have designed the **request forms** (name of dance, nationality, pace, degree of difficulty, time,...) and will arrange the programme a few weeks ahead. Everyone will get their printed programme on the night.

We provide the equipment and the venue. All workshops and socials will be at Pillans Point School in Tauranga.

You bring the music (CD, MD, cassette **already cued** or live singing or your own musical instruments!) and lead it. It is OK if you arrange for another to lead or call your request.

I have seen this work overseas, so I am promising a fun evening with lots of variety. So please bring your favourite dances. You bring it , we'll dance it.

Accommodation are your responsibility – but there are local motels and backpackers very close to the camp. You may have your own friends, family, folk dancers, farmstays...

Meals are your responsibility, too. But the Camp Committee will reserve banquet tables at the Bureta Park Motor Inn Carvery on the Saturday night –6.30 – 8pm -after the scheduled free time and before the social- You pay for your own food and drinks. Senior citizens get a reduced price.

FDNZ will have a meeting or AGM during this camp, too. So come along and have your say.

Looking forward to seeing you all in Tauranga this Queen's birthday weekend – with your dancing shoes on (soft shoes is a non negotiable requirement). Dress smart. Preferably in folk costumes. Dress is ethnic costume or smart casual.

**Keep Dancing Keep Happy,
FDNZ Camp Committee**

Great Folkloric Dance Choreographers

By Rae Storey

How do great choreographers working in ethnic traditions see their art and their function? Why or how do they find themselves writing a new dance? How do they go ahead with it, with what in view? What was and is their personal connection into it?

At the Year 2000 Machol Pacifica camp, here at the far end of the earth from Israel and Scotland, there were present under the one roof two of the world's great ethnic choreographers in those two very different ethnic or national traditions. They were inveigled into discussing their art over coffee.

*The two choreographers are **Shmulik Gov-Ari** of Israel, and **Iain Boyd** of Wellington, a New Zealand devisor of Scottish country dances. It is illuminating to relate the two, but to actually write them up together would be like writing up William Blake and Jane Austen together. I am going to write up Shmulik now, and Iain in the next issue.*



PHOTO: RAE STOREY

Shmulik Gov-Ari

Shmulik Gov-Ari And The Big Picture

Belonging to a people who "had no country for over 800 years", Shmulik nonetheless comes of a family who lived in the same place (in the Yemen) for over 1000 years. He says most Israelis find themselves Israelis first, Jews second. For him the reverse is true. The long tradition is important, and he likes to give people in workshops a feel for where the dance - and the music - comes

from: the ancient Yemenite tradition, for example.

Shmulik began folk dancing in primary school, where he experienced other kinds of folkdancing as well as Israeli - including a Scottish set dance, which he liked. He was dancing only in the Israeli tradition by his early teens and beginning to write in it by about 16 years old. [He wrote his first couple dance, Hadassa Esther, at about that age] Dancing? It's something people do in Israel - 1/4 million of them. Shmulik was born into the movement.

He's not interested in making dances as such, didn't set out to be a choreographer - he was doing it before he knew that's what it was. It's for recreation, but there's what he calls ideology behind it. He's interested in the idea, the whole picture, a picture he wants to draw, to translate, using the whole body. Working the earth, for example. But he says the thing is an illusion, an adventure: you don't know what's going to happen. He uses the ways people can feel friendly with the issue. The choice of instruments - drum, flute, for example - is part of this.

Where does the music come in? He starts from what the music says and continues, completes it. He gives a modern interpretation to a vocal or instrumental idea, but he has written much of his music himself. All his music is Jewish and some of it is specific to special ethnic groups within Israel. Pureness is essential to what he does - and that takes account of the many different countries from which Israelis come. "In Israel we have tradition. But very few of us stick to it. I think I very much stick to the tradition. I will not take a very traditional Yemenite dance, which says something about tradition, and make new steps of hora."

Q. "Not even to a new piece of music?" "I'd bring them together if it was my aim, in terms of if I create a piece of music that will talk about it. I have made a few dances like that, but the music must say something about it."

So [here I am relating this conversation to things he has told us about dances as he taught them to us] it is the specifics of ethnic culture and character, necessary daily work and historical events (sometimes symbolic like the freeing of the Jews as he used it in Nash Didan) that Shmulik seems to be expressing and striving to enhance. Rootedness in the earth, a people's cultural soil too, and their religious observances as well as the faithful obedience to the seasons and other circumstances of their existence are subjects or motives in some of his most serious dances.

Some people say of modern Israeli dancing, "It's wonderful dance, but it's not folk." That is not the issue, he says. It's folklore if Jewish people all over the world are doing it. And that leads him into an issue that is a real passion for him: connection.

People are thirsty for connection, and they want the dances. Not "my" dances, that's not what he wants to say. The world is tired of war, but not ready for a fresh connection. The dance is important, dance camps are important. He remarks that the sharing is now phenomenal: if air travel and workshops made the dances travel fast, the Internet has completed the organisation, making it possible for a new dance to be spread instantly all over the world. He talks of Riverdance, wants to know what a Celtic dance expert thinks of it, but thinks it has made a huge contribution in bringing Irish culture, and what it is, to the rest of the world. We need the Scottish, the Israeli, all the traditions.

He adds that some people think he takes it all too seriously, but he thinks that entertainment is a serious business - people enjoy his dances, and he wants to do his work well, just as he would if he were a taxi driver or a pilot.

But that does not plumb the depth of his seriousness, nor of the remarkably whole and varied beauty, excitement, youth, fun - the sheer full life of his dances, from Baraka to Essev Bar to Shma Elohai. I pressed the question with him: Is the spring of his work spiritual, religious? Or is it more cultural? He answers, "I'm not 100% religious."

But he is a very whole - and very Middle Eastern - human being, the spiritual dimension an inescapable part of his life, and enjoyed, as Shabat shel Chassidim shows. So we have the beautiful Shma Elohai, its music and the dance expressing the human's ultimate solo crisis. It starts from the words of a famous Judaic prayer and weaves patterns of rhythm that draw you into its flow utterly, with all appreciative senses awake.

In folk music there have always been songs that express personal agony and lift it into ecstasy, and sometimes they are sung by a group or a choir basically for their own pleasure. But community folk dance in the European traditions has been of a more sociable nature, and usually of light moods. Israeli dance, as a body, has opened a vein of expressiveness taken from theatre and perhaps from other ethnic traditions - and, I think, from the (wonderful!) music that is being written. People talk about Israeli dance as being passionate. Shmulik has taken the new dimension, like the now-traditional body of Israeli movement patterns, as his birthright and as a natural participatory artform for

his people. You could say that much of Israeli folkdance has become the dance equivalent of singing in a folk choir. It's a new folkart form, but it has that precedent. Shmulik has been one of the greatest makers of that new folkart form.

Here, translated, are the words that inspired Shma Elohai:

Hear Oh Lord (Shma Elohai)

When the heart cries

The time stopped

The man sees his whole life before him

To the unknown he doesn't want to go

*To his Lord he's crying, he's standing in front of an
abyss*

Listen Lord You Almighty

You gave me my life, gave me everything

In my eye there's a tear

My heart is crying

When the heart is crying the soul is shouting

Listen Lord now I'm alone

Make me strong, not afraid

It hurts so much - nowhere to run to

Make it stop, because I can't go on anymore

The Children Of Cambodia Dance

By Kate Goodwin

Cambodia to many travellers, is an unlikely holiday destination; particularly in the latter part of last century, when a tragic turn marked a past that has been rocky through the centuries. Cambodia was the last leg of our trip to Indochina in December, which included Thailand, Laos and Vietnam.

Indochina is a part of the world that has seen changes such as conquests, shifting of populations, mixing of religions, natural disasters. It has been an arena for political power play.

In Cambodia, the enigma of human thinking is almost unfathomable. OK, its kings were direct descendants of Gods, but where did others among its rulers, find a licence to orchestrate the catastrophic events of 1975-79? The events that had 2 million people tortured before they were finally murdered, including children and infants. The Angkor kingdom was established in the 9th century A.D. but it was in the 12th century that it really took off. It was then, during the reign of Suryavarman II, that Angkor Wat was built, dedicated to god Vishnu. Its chronology coincides with the time the Vikings were busy raiding England's green pastures.

Its structure was true to the Hindu cosmology: it represented the centre of the universe, its towers being the world's mountains, its outer wall, the edge of the world; the surrounding moat, the oceans. It was later rated as one of the seven wonders of the postclassical world.

When Suryavarman got himself murdered, other kings took over the task. As they were all direct descendants of gods, they built their own temples. The ancient city, where a million people lived was the grounds of Khmer Empire. Another king by the name Jayavarman II, unlike the Hindu Suryavarman, was a devout Buddhist mystic who loved a good fight and into battle the Khmer went. Those were frantic times.

Then, it was the jungle, which slowly but relentlessly worked its way over the ancient city, trying to suffocate its temples. Angkor was abandoned in 1543 . (In the Balkans, that was the time the Ottomans were trying to establish an Empire). The Capital was moved to Phnom Pen.

The French who ruled Cambodia between 1863 and 1954, get the credit for discovering the ancient city in the 17th century and took up the enormous task of driving the jungle back and freeing the temples. Then came wars, guerrillas used the temples for hiding, indiscriminate shooting causing widespread ruin.

Cambodia knows about fighting. People died in their millions but the genocide during the 1975-79 war stands out because of its unprecedented brutality and its seeming lack of purpose.

Looking at the kids of a subsequent generation, one can marvel: straight backs, heads held high, charm and often sauciness in their smile as they dance the traditional themes of their country. The children of Cambodia are poor. About 90% of them cannot afford medical care. Tuberculosis is the number one killer. Education and Health are by and large not subsidised by the State. Children are sent to work rather than to school, in an effort to augment the family's poor income.

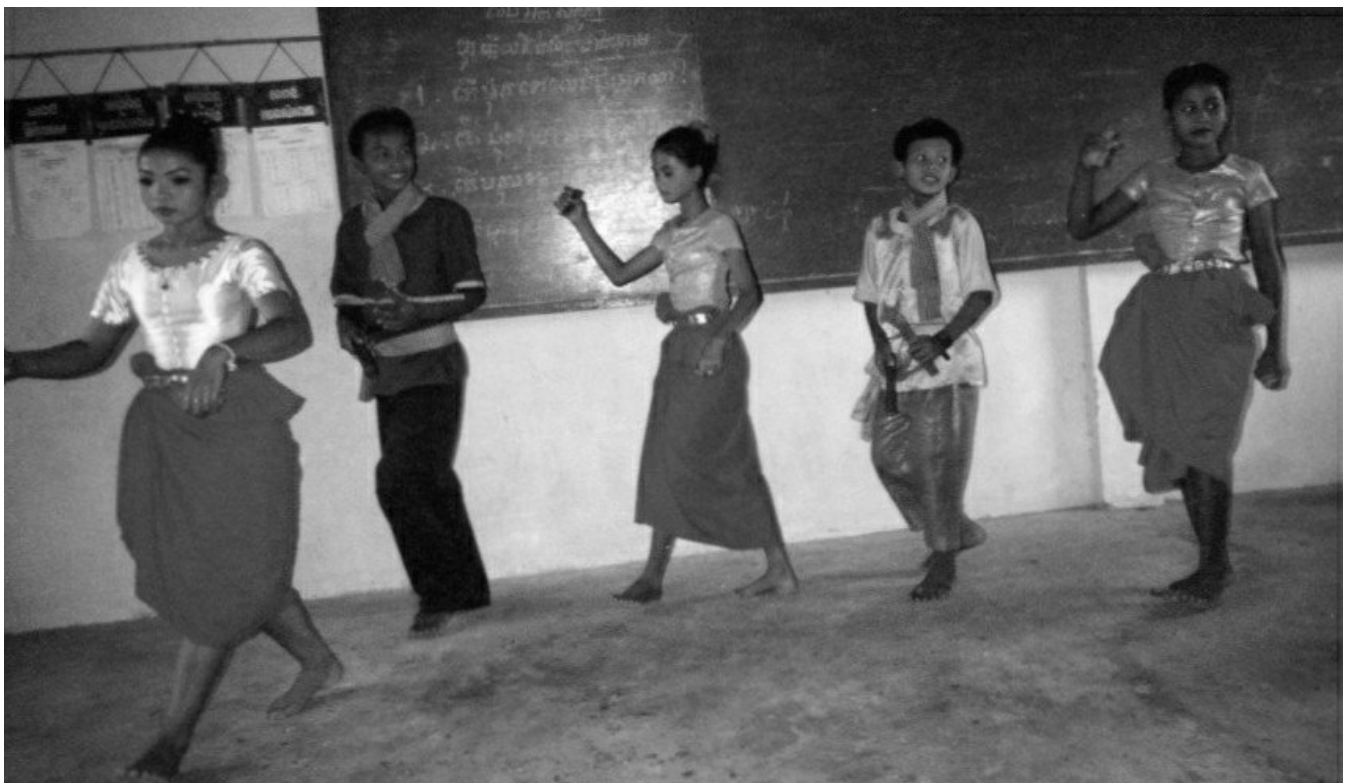


PHOTO: KATE GOODWIN



PHOTO: KATE GOODWIN

How wonderful it was to see the children dancing, how refreshing, how heart warming! They put on a show for us at their very basic school, helped by a small band of local village musicians. They started with the beautiful

"welcoming dance" spreading rose

petals on the ground in front of us; then came the "coconut shell dance", the "lotus flower dance", and the "bamboo crop dance". Finally there was the participation dance, which proved a challenge for hand movement for us. (Young girls have their fingers tied back in dorsal flexion for several hours a day, I understand; a rather uncomfortable process which is tolerated given the outcome of amazing backward hand-bending flexibility, a characteristic of Cambodian dance).

This was a moving experience. The children were a message of hope. Our confusion regarding past events that made no sense at all to us, was slowly replaced by a positive feeling: The feeling of Hope.

Jaro Summer Seminar In The Czech Republic

Jaro, the Summer Seminar of folk and historical dances from Bohemia, Moravia and Slovakia - a week of creative atmosphere in the beautiful setting of Zahradky Castle. This seminar is now in its fourth year. It is held during

the second week of August (the 6th to 13th this year). Why did we go, last August? Such a long way from New Zealand! We knew that the teaching would be excellent and the dances and music appealing. Kathleen had the same teachers at Dvorana's Christmas Dance Week 1999; which she went to after a U.S.A. friend's comment that there are very good dance camps in the Czech Republic. Indeed, true. . The prospect of experiencing a high-quality dance camp in such an exotic setting proved irresistible to us all.

From Prague we set off by bus towards Jaro, 80 km north, then to the attractive small town of Zahradky, dominated by the 16th century, baroque castle. People were most welcoming; we felt we were among friends from the beginning. This is the sort of camp people return to, with good reason. And English is the common language, fortunately for us.

Zahradky Castle is a fantastic venue! It is now owned by Charles University and so is comfortable and well-equipped. It is huge - and took Jean and Cleone a while to find their way round it. The gallery over the ballroom was close to our suite on the second floor, the dining room two floors below, which meant going down 55 wide spiral stairs. Meal times were fun at the round tables; good Czech food, much talk and laughter. You eagerly waited for your meal to arrive to see exactly what you had ordered the day before, off the menu.

We delighted in the metre-thick walls and the gentle fountain always playing. Parquet dance flooring and a gigantic chandelier in the ballroom make for a wonderful atmosphere - you could easily imagine historical ballroom scenes.

The beautiful music and dances were a highlight. It is so good to learn to the accompaniment of excellent pianists, a real bonus. From the simplest first steps we had glorious music, with as many repetitions as needed and at varied speeds. Only when we were familiar with a dance did they use the recorded orchestral music.

Zivana Vajsarova, the Artistic Director, managed the week beautifully; leading her experienced team - Eva and Radek, the other main teachers, and Gerlinde who introduced us to dance therapy. They created a smooth running, well-balanced programme. Each day began with a thorough warm-up session. A hot night? we had an hour of gentle dancing, or we sang - Japanese, Chinese from Hong Kong, German, Swiss, French and us, all singing traditional Czech songs. Then the next day we learned the dance that went with one of those lovely tunes.



FROM ZAHRADKY CASTLE POSTCARD



PHOTO: KATHLEEN OSBORNE



PHOTO: RICHARD CAWOOD

One night we went walking through the woods to an old village. Late one afternoon the Jara folk ensemble, seven instrumentalists and singers in costume, inspired us with a variety of traditional music. Mid-week we had a half day jaunt to the amazing fortified, 13th century Bezdez Castle, high on a hilltop. There was a demonstration of teaching dance to children. On the last night many people showed a dance from their country - and then they did the Maori Hangi line dance with us!

We thoroughly recommend this superb Seminar. We had a wonderful week and so much fun. The Czech people share their culture with justifiable pride and with warmth and friendliness. You can write to Bohumila Bonusova, Karlova namesti 30, 120 00 Prague 2, Czech Republic. phone and fax: 00420 2 2223 2268. We applied by email, martin.svab@volny.cz to the Coordinator, Libuse Svabova, a wonderful support person and firm friend. Her phone is 00420 2 5156 4683. The all-inclusive cost is 490 U.S. dollars. Applications have to arrive by 31st May.

An extra attraction is that the N.Z. dollar goes a long way in the Czech Republic - and you get to Prague! with its medieval architecture and umpteen artistic and musical attractions. We stayed a few hundred metres from the Old

Town Square in the Travellers Hostel at Dlouha 33 and found it most satisfactory.

<http://www.travellers.cz>

Jean Byford, Cleone Cawood, Kathleen Osborne



PHOTO: RICHARD CAWOOD

From the Encyclopaedia of Greek Dance (*continued*)

The Zaloggo Dance

In Greek folklore, the *Zaloggo* dance holds a very special and emotive place. The historic events that surround the heroic act of 63 Souliotises (women from Souli), were first reported in the "Ethnic Newspaper" of Nafplion (Peloponese), on 18/6/1932.

Souli is a village in the Achaia province of Western Peloponese, south of Patras. It climbs up the Zaloggo Hill, which sports a mighty deep gorge, that received the women of Souli, when they decided to die rather than fall in the hands of the enemy.

During the War of Independence, the men of Souli fought and fell heroically, one by one. On the 23rd of December 1803, the 63 Souliotises, holding their children in their arms formed a circle and performed the *Zaloggo* dance. Each one led a full circle and on reaching the crater, first threw in the child, then herself jumped into the abyss while the rest of the women clapped and applauded.

In this way they fell until none was left.

The song which the Souliotises sang while dancing their macabre *Syrtos*, was based on a poem by the Greek ethnic poet Dionysios Solomos, well known from his verses to the Olympic Anthem and also the Greek National Anthem; it said:

*Farewell miserable world,
Farewell oh sweet life,
And to you oh beautiful home
Farewell for ever...*

Kate Goodwin

Dancing at the Auckland Folk Festival

Auckland Anniversary Weekend 2002

Appalachian Flatfooting

Having seen the film 'Songcatcher' recently I had a fair idea of what I was in for when I attended a workshop in Appalachian Flatfooting with the wonderful Sue Coe from England. Widely regarded as one of the leading exponents of traditional English and American dance forms in the UK, Sue is an excellent teacher, and introduced us gently but comprehensively to the Appalachian flatfooting style.

I had previously sampled a number of different styles from the same 'family' as Appalachian flatfooting, including Appalachian Clogging; Cape Breton Step Dancing; Scottish Step Dancing; Rapper Dance; Cornish Scoot Dancing; Romanian Gypsy step patterns and French Canadian Step Dance. All have similar movements with regional differences. The 'shug' movement in flatfooting has links to the black African slave population in the Appalachian region.

Sue's husband, Pete Coe (a talented folk musician and very able 'flatfooter' himself), provided the tunes on his banjo while we attempted to loosen our ankles sufficiently to mimic Sue's nifty feet. Sue danced in flat shoes with a small heel and plates on the toe and heel - similar to 'taps' - which amplified the movements.

The Appalachian Flatfooter improvises patterns of steps which reflect the rhythm of the tunes. The style is very loose with percussion from the sound of the feet on a wooden board. There are no 'choreographies' as such - you dance to the 'feel' of the music. There are a limited number of basic steps - singles, doubles, double doubles, shugs, alamo (combination of singles and doubles), and calypso. All could be made more intricate by the number of times the feet made connection with the floor by using the flat of the foot, the toe, the heel or all in succession.

I enjoyed the workshop very much and reflected on how important it is that we really listen to the music to be able to express the rhythm and melody with our body.

Yorkshire Longsword Dance workshop - with Sue Coe

Have you ever seen 6 Rapper or Sword Dancers from the North East of England do amazingly impressive things with swords (or wooden flat 'swords') such as make a 5 pointed star in a flash? It looks great and always gets a round of applause from the audience. Well after this workshop I can do it too now!

And it's deceptively simple - but there's a catch. You have to have 5 other people who also know what to do and teamwork is really, really important. Sue Coe led us with great skill through one figure (out of five) from the North Skelton Longsword Dance (a traditional dance from a village in Yorkshire). Pete played the melodeon for this dance style. It was fun and it also challenged the brain as we made complicated shapes and patterns without letting go of our swords (our own and the person's next to us as well). The penalty for letting go was that you had to buy the rest of the team a drink!

Longsword dancing has a number of similarities with other European sword dances. Many continental sword dances have links with craft guilds as diverse as Bakers, Vinters, Furriers and Glovers. Pre-Christian rituals are also thought to have an influence over the figures and patterns.

Contra Dance

Manuka Swing - a duo from Wellington - gave a fun workshop on contra dance. Some of the dances I already knew, but there were a couple of interesting new ones. Those participants who had not encountered Contra Dance previously were all 'hooked' and really enjoyed the 'swing' of the tunes. I was reminded how much duplication of terminology there is in folk dance, and how important it is not to assume that a single term is limited to one style of dance - 'Allemande' is a good example. I know four different interpretations of this term depending on the style of dance - Scottish Country dance, Contra Dance, some French styles, and American Square Dance.

Other Dance Opportunities

Also on offer at the Auckland Folk Festival were workshops in 'Ceili and Old Time Dance; Morris Dance and two evening socials. All the music was real!

So if you're into dancing, sometimes your local folk festival is worth a look - you can experience some real delights. I thoroughly enjoyed Sue Coe's workshops and although I am not a competent 'flatfooter' and some would say I already have two flat feet, at least I now understand more about the style.

Note: I see that the Canterbury Folk festival at Easter time is advertising plenty of 'World Dance' as part of it's preliminary programme if you're heading that way.

Fiona Murdoch

Dance Aliases

(Or Aily Asses?)

An Auckland International Dance class member, who wishes to be identified only as an elderly lady trying hard, submits her version of the names for some of our favourite dances.

The teacher notes, in keying this in for the Newsletter, that she has expurgated the list, the omissions being things like *Dribbling Spring*, *Boring Plop*, the *Mr Bean Dance*, and the *Red Squad Move*. Life in a FD class is never dull, eh? I think this 81-year-old is having not a second childhood but a second adolescence. And which famous step pattern do you think the old lady and her henchwoman call the *John Cleese step*?

See if you can guess which dances she's talking about (answers on p.26):

Julie Andrews

Droopy Drawers

The Fish

Chuff Chuff

Chilly Bin

Eric's Bar

Rusty Mule

Bacardi

Shopping

'Ullo Humpty Die

Rushing Round Dance

Doodle-Doodle-Do

Judo

Shaky Lady

Cherry Lea

The Recipe Dance

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Getting It Right: Cultural authenticity in a recreational activity

My dance group recently performed for a Russian Bell Tower concert in Hamilton. Members of the local Russian Friendship Association had previously seen our choreography and costumes and endorsed our performance by recommending our group to the organisers of the concert. However, I was conscious that we were obviously not 'real Russians' and worried that our interpretations of Russian Folk Dance may be offensive to some members of the community. Such is the risk we take when teaching and dancing folk dances from cultures other than our own heritage.

It creates a dilemma when the pursuit of a folk dance as a recreational activity must make some cultural compromises in terms of execution, style and music to promote enjoyment amongst dancers of mixed ability and intent in a social environment. In the process we hope to learn a little about a new culture and understand some of the background of the dance's country of origin.

A committed dance teacher will do their research, ensuring as much authenticity as possible with the choreography and the music. Preferably they will engage someone from that culture in some way to help in the reproduction of the dance, whether it be pronunciation, translation of lyrics, or demonstration. Ideally, they will have learned it from a recognised source and be confident about the origin and style. Inevitably tensions exist.

I know from my own experience travelling and dancing in different countries that any attempt, no matter how expert or inexperienced, to join in meets with approbation and gratification that a 'foreigner' is interested enough to share in the experience of another's culture. While this is acceptable when obviously a tourist, it is less acceptable when a dance group is seen to be representing another culture. Often I have performed with Israeli dance groups and been feted by the concert hosts who have assumed my Jewishness and applauded my contribution - this can be embarrassing. Do others feel this tension?

So why don't I stick to Scottish Country Dancing, Scottish Step dancing or Scottish Highland Dancing, and Irish Set Dancing - my cultural heritage?

Simply because I love to dance all sorts of dance and see no harm in sharing this with others, if done in a culturally sensitive way. Sharing leads to understanding. I have made a point of knowing the dance from my own cultural background which helps me to understand the importance of getting it right.

I would be interested to know how other FDNZ members feel about this issue. Can we be doing more to ease the tensions?

**Fiona Murdoch
Hamilton**

2002 Social & Community Dancing

joyous exercise

attractive music

supportive company

Community Education Classes:

starting dates advertised mid-January
pre-enrol via the school
pay/term OR pay/year

Mondays 7.30 – 9.30pm

Easy social dancing Napier Boys High School

Angela & Lynnaire

Contra Dancing Karamu High School, Hastings,

Kathleen

Wednesdays 7.30 – 9.30pm

Easy social dancing Hastings Girls High School

Angela

Thursdays 7 - 9pm

Israeli dancing Karamu High School, Hastings
Classics, General, Experienced

Kathleen

Fridays 7-10pm

International Dancing Group Havelock North High School
Classics, General, Experienced Enrol at the class

Kathleen
\$20 for 8 classes

Teachers: All of us are Qualified and experienced Folk Dance Teachers
Angela Broomhead 876 6635
Lynnaire Nugent 877 6535
Kathleen Osborne 877 8643

Answers For Aily Asses

Cuileandra

Debka Dror

Yeded Nefesh

Korobuska

Bachar's Hine Matov

Erev Ba

Rustemul

Barpardes

Tchopi

Od Lo Ahafti Dai

Russian Round Dance

Svarniara

Judo

Ha'me'antezet

Shiri Li

Risipiceanca

Others included *Boeren Plof* and the *Debka* step.

Wellington International Folk Dancing March - July, 2002 Programme

All Dances Wednesday nights, 7.45pm, Deidre Tarrant School of Dance, Cuba St.

The first session is March 6 with Cashy, followed by 4 weeks of contra dancing starting March 13, then a range of different styles leading up to May when there will be four weeks of Greek dances. In June we have (yet to be confirmed) three weeks of Salsa. Between times, Cashy will conduct an International Dance Social, with old favourites from around the world.

Note that **Cashy's phone number has changed** - it's now (04)566-5105.

From Keith Johnston (04)905-9007 and Rhonda Pritchard (04)475-7589, the Programme Subcommittee.

Need to tell someone about a dance event?

To send an e-mail to all Dance Notes groups in New Zealand. Write to NZList@nzdances.co.nz.

COMMUNITY DANCE

Recreational, social dancing
Smoke-free, Alcohol-free

Many Mixers - Sets - Contrasts - Lines - Circles - Solo
Partly Partners - no need to bring one

Dates for 2002

WHEN: 2nd Saturday each month to November
7.30 to 10.30 pm

WHERE: Havelock North PRIMARY School Hall
Campbell St

COST: \$6 or \$4 with supper food
youth \$2

ENQUIRIES? tel. 877 8643

13 April

11 May

8 June

13 July

10 August

14 September

12 October

9 November



Teachers' Corner

Dates of Celebration to keep in mind if you are setting theme parties or programming for 2002:

17 March St Patrick's Day

29 March Good Friday

22 April Earth Day

12 May Mother's Day

4 July American Independence Day

6-7 Sept Rosh Hashanah (begins at sundown on the 6th)

31 Oct Halloween

27 - 28 March Passover(begins at sundown on the 27th)

1 April April Fool's Day

25 April Anzac Day

3 June Queen's Birthday

14 July Bastille Day

15-16 Sept Yom Kippur (begins at sundown on the 15th)

29-30 Nov Hanukkah (begins at sundown 29th)

Events Around the World

Workshop (seminar) Balkanfolk 2002

Dance, Play, Sing, Have Fun!

We offer you this unique opportunity through our Practical Seminar For Balkan Folklore **Balkanfolk 2002** - the only one of its kind in Europe, held annually in Bulgaria.

Balkanfolk Workshop is the meeting of participants from all the continents. Admirers of the Balkan's folklore come to learn more about the customs, the culture and the beauties of the Balkans.

The workshop Balkanfolk 2002 will be held from 10th to 23rd July 2002 in the most sunny Bulgarian mountain resort Pamporovo situated at about 200 km from Sofia, hidden in the heart of the Rhodopes, the mountain, which has preserved its picturesque scenery and unique nature, glorified by the mythical singer Orpheus.

For further details: <http://www.balkanfolk.com/workshop.php>

Folk Dance Conference on the Island of Crete

July 14 to July 28, 2002 – Mazoxi 2002 - Greece

Once again, the **Mazoxi** Folklore and Dance Conference will feature instruction in the colorful folk traditions of various Greek provinces and islands. Instructors are regional experts who have devoted their lives to teaching authentic styles of Greek music, song and dance. This unique 14-day experience takes place in the quaint village of Roustika, which maintains characteristics of unmarred traditional Greek life--a perfect vacation haven away from the clamor of civilization and the fast pace of technology. Daily folk-dance sessions for everyone in the family plus evening gatherings!

For further information and details contact:

In USA & Abroad: ATHAN KARRAS 19300 Palomar Place Tarzana, California 91356 USA Tel/Fax: (818) 609-1386 E-mail: mazoxi@prodigy.net

Israeli Folk Dance (IFD) Teachers Course

The Department of Folk Dance Teaching of Tel Aviv University is planning to open a condensed, one-month Israeli Folk Dance (IFD) Teachers course geared mostly for foreign country dancers and Group Leaders .This is in addition to its normal one year / one a week course.

The course will include: Repertoire of Old and New IFD; Teaching Methods; Stage Performance Choreography; Dance Techniques; Music Interpretation; Encounter with Choreographers; Sound Equipment Handling and operating; etc.

This course shall take place during the month of July 2002, and will be held at the University Campus, 8 hours a day, approximately 220 hours. Those who attend and complete the course, will be granted a Tel-Aviv University Certified Dance Teacher Diploma, and the option to acquire a membership title at the Israeli Folk Dance Teachers Organisation. At the end of the course, the group will take part in Carmiel Festival (July 23rd-25th). As part of the course, participants will have free access to the major dance sessions.

The cost for the course is US\$ 1,110.- per participant. Accommodation is optional at a near by, walking distance, hotel (Ramat Aviv Hotel) with an estimated cost of US\$ 600.- (2 per room) including Breakfast.

The purpose of this letter/Questionnaire is to evaluate the general interest in such class, without any commitment from those who reply. Nevertheless, since the number of participants is limited, those who reply and register will be given priority treatment.

Sincerely yours,

Gadi Bitton, Class Director

IFD Department-Tel Aviv University

Email: gdance2@hotmail.co.il

Questionnaire

Name:

Address:

Phone (Home; Office; Cell)

Email:

IFD Dancing Level: beg inter advanced

Place of dancing and frequency:

Age and Gender:

Other dance experience:

- I do have interest in participating []

- Please send me Registration Form []

- Comments:

Globetrotters get out your atlases

Here's a short list of festivals you could plan into your next round-the-world tour!

Some details have been received and already published, others are listed as they arrive into FDNZ. Often the Tourist Office of the country concerned will have more details, sometimes not though so try the internet.

1. Meropa International Al Festival - South Africa - 30th June to 7th July 2002
2. Ege University Youth Festival - Izmir - Turkey - 13 to 20 May 2002
3. International Folklore Festival Veliko Tarnovo - Bulgaria - 5th to 14 July 2002
4. Utah - USA - Folklore Festival - Springville 12 to 21 July 2002
5. Brazil Festival - 12th to 28 August 2002 -
6. Nepal - Kathmandu - International Folk Festival - from 12 to 18 December 2002
7. Jeux Santons - France from 28 June to 21 July 2002

8. Anker Folklore 2002 - Affligem (10 kms from Brussels) Vlaanderen - Belgium from 9 to 12 August
 9. Puerto Rico - From 28 November to 8 December 2002
 10. Murcia International Folk Festival - Spain - from 8 to 15 September 2002
 11. Summerfest - From 12 to 21 August - SZAZHALOMBATTA - 20 kms away from Budapest - Hungary.
 12. Folk Show 2002 - ERBA - Northern Italy - 40 kms from MILAN for 5 Days. June / July
 13. 2002 I-LAN International Children's & Folk Game Festival - Taiwan - 6 July to 18 August
 14. Korea - Football World Cup 2002 Folkloric groups from the countries who have their team participating in the forth coming Football World Cup 2002. Festival will be held in Korea - during world cup.
 15. Maribor - Slovenia - From 24 June to 1 July 2002.
 16. Gotenborg Music Festival - Sweden - From 22 to 28 June 2002
 17. Ten Days on the Island of Tasmania - from 28 March to 8 April 2003.
 18. Bergamo International Folk Festival - Italy - From 21 to 26 August 2002
 19. Murcia Festival in Spain - from 8 to 15 September
 20. Zacatecas International Folk Festival - Mexico from 15 to 25 August 2002.
 21. Eurosia Festival - Turkey - from 21 to 28 August 2002.
-

And especially for the globetrotting Israeli Dancers....

The Israeli Dance Institute is currently working on the 'Where to Dance' directory.

The directory itself is in hard copy form, and you can order it from the Israeli Dance Institute (idi_nirkoda@juno.com). We try to list all of the places to do Israeli dancing in the United States and the World.

Coming back for seconds..

If the FDNZ National Camp in Tauranga whets your appetite for the Macedonian dance style, then here's another opportunity: International

Seminar Greek Traditional Dances in Macedonia (Greece) Prespa Lake
(natural border between Greece, Albania, Fyrom); 5th to 17th AUGUST, 2002

Information : The Organizers Yannis And Ira Konstantinou, Athens Tel. +
Fax : + 30 1 09945 900.... Or

Margarete Luy-Daschler Avenue Vandromme, N° 6 - 1160, Brussels, Tel. 00
32 (0) 2 672 98 23 (Greek - English - German - French)

Family Dance Festivals in Hungary *Take the kids!*

The International "Village-Wandering" Festival in Csongrád-county. Nearly
200-250 young dancers take part in this festival every year. Besides three
Hungarian groups other three European groups arrive to participate.

Fourth International "Village-Wandering" Festival: Meeting of Children
Dance Groups

Sándorfalva-Maroslele-Szegvár

16-22 August 2002

The first "Country-Wanderer" Festival will be organized in 2002.
Considering its international grade it will receive senior groups from eight
different European countries. During these festivals groups come to know
each other's habits, culture, and common language: the Dance. I.
International "Country-Wanderer" Festival 05-11 June 2002 DOMASZÉK

For further information about the above mentioned Festivals you can apply to
Ms. Eniko Magyar (under telephone number +36 20 911 9072; between 4-
8pm), in English, German, or Portuguese, or write me back to
mikloskaroly@freemail.hu

Web Updates

Feet too sore to dance? – then sing instead!

Chanukah Songs: Your favourite Chanukah songs are no further than a click away at our exciting new website a virtual songbook of Hebrew songs, old and new, with the words transliterated and translated into English. Our new website also links you to the wonderful world of Jewish music. Point your web browser here:

<http://www.hebrewsongs.com>

Having trouble finding your favourite Balkan music in Tandy's Music store?

Try www.passion-music.co.uk Their online shop sells music CDs in the following categories: Hungarian Folk Music; Romanian Folk Music; Bulgarian Folk Music; Balkan Folk Music; Gypsy Folk Music.

Feeling community-minded?

Let everyone know the community aspect of folk dance. Check out:

<http://www.artmedia.com.au>

“building a community of interest in contemporary Australian & New Zealand Literary & Performing Arts”

Rokdim Yechefim: Yvonne says...

Just to let you know that the January 2002 issue of Rokdim Yechefim is now available for viewing at our new location:

<http://homepages.paradise.net.nz/balagan>

Classes and Group Contacts

This information has been reproduced from the FDNZ Folk Dance Directory at <http://www.actrix.gen.nz/users/horidek/folkdanc.htm>, which is updated regularly. If it contains errors please let the editor know (see page 1 for contact details).

Dunedin

The Dunedin **Irish** Dance group meets every Tuesday at 7pm in the Carnegie Dance studio, Moray Place. All welcome. Mostly Irish set and celidh dancing, but some other dance types occasionally (Israeli, Greek etc.). Contact Bernadette Moneys (03) 477 0-242, e-mail: BBerry@xtra.co.nz.

Christchurch

The *Farandol Folkdance* group meet (Monday except public holidays) in the Somerfield Community Centre, 150 St. Andrew Street from 7:30pm until 9:30pm. First visit free thereafter \$2.00. They do dances from a variety of countries but specialise in those from the Balkan region. Contacts are Katy and Alastair Sinton (03) 357 9322.

Website: <http://www.interculturalplace.org.nz/community/farandol/>

Wellington

The *International Dancing Group* meets Wednesdays during school terms at the Tarrant Dance School, 125 Cuba Street, near the top end of the mall. Gather 7:30pm, start 7:45pm, beginners brush up 9:15pm. Tutor: Cashy Yates - Ph. (04)566-5105. See notice on page 26.

Family International Folk Dance at Raphael House, 27 Matuhi Street, Belmont, alternate Sundays. Tutor: Cashy Yates - Ph. (04)566-5105 e-mail pcyatesc@wpof.parliament.govt.nz.

The Wellington **Israeli** group meets several days a week, and the Lower Hutt Israeli group meets Tuesdays. Contact Marcia Trask .

N.B. A message from Yvonne Trask : Just to let you know that the January 2002 issue of Rokdim Yechefim is now available for viewing at our new location: <http://homepages.paradise.net.nz/balagan>

Contra dancing happens to **live music** at the Petone Scout Hall, 111 Street, every Thursday night 8pm - 10pm during school term. Contact Liz Herton (04)568-7377.

Wellington Hellenic Dancers: Contact Joanna Matsis (04)382-4359 or (025)884-557. E-mail: Joanna_ms@hotmail.com

Welsh Community: Contact Bryan Watts (04)232-4569. E-mail: bryanwatts@clear.net.nz.

Palmerston North

Shalom Israeli group meets 10pm on Thursday nights for **Israeli/international** dancing at 149 Business Road, Palmerston North. Contact: Wendy Browne (06)29-6772 to make sure it is on the night you are visiting, e-mail: wbrowne@clear.net.nz.

Sameach (which means joyous), our group meets at the Salvation Army Citadel, Cnr Church and D'Arcy Streets on Mondays. Beginners 6:30pm - 7:30pm, intermediate and advanced 7:30pm - 9:00pm. Cost: \$2. Contact: Jan Okey (06)356-2225, e-mail: jan_okey@inspire.net.nz.

New Plymouth

Troika International dance group meets to practice for performances, and runs beginners' classes from time to time. Contact Leonard or Corry Krook (06)758-3578.

Welsh Community: Contact June Moseley (06)758-3583 smoseley@taranaki.ac.nz

Hawkes Bay

International evening classes: Mondays 7.30-9.30pm in the small gymnasium at Napier Boys' High School, Te Awe Ave., Napier. Tutors: Lynnaire Nugent (06)877-6535 and Angela Broomhead (06)876-6635.

Recreational Dance 'Time To Dance' classes

Contras, Mixers, Sets Mondays 7.30 to 9.30 pm at Karamu High School. Contradances are modern and hugely popular in USA for their fun, joyous attractive music and easy socialising. They evolved from Irish and Scottish set dances. Mixers are dances where partners keep changing.

Israeli dancing Thursdays 7 to 9 pm at Karamu High School. Contemporary and traditional, from widely diverse origins. Evolving, popular.

International Dancing - social dancing from around the world: mixers, lines, circles - Fridays 7 to 10.00 pm (suitable for beginners from 7 to 8.30pm) in Havelock North High School gymnasium, Te Mata Rd. \$20 card for 8 classes, \$4 casual. Continuing class, suitable for beginners from 7pm to 8.30pm, then advanced and general until 10pm.

This combination of exercise, music and co-operative contact with others gives more joy than any other activity. Teacher and leader for 'Time to Dance' classes is Kathleen Osborne (06)877-8643. Check out their web page: <http://www.saveguard.co.nz/dance>.

Recreational, social dancing - Smoke-free, Alcohol-free

Many mixers, partly sets lines circles solo. Partners – no need to bring one.

When: 2nd Saturday each month to November 7.30 to 10.30 pm.

Where: Havelock North **Primary** School Hall, Campbell St.

Cost: \$6 or \$4 with supper food, youth \$2. **Contact:** Tel. (06)877-8643

Tauranga

International meets Wednesdays, 1-2 pm (beginners) followed by main group continuing to about 4:30pm, in the Scout Hall, Botanical Road, off 18th Avenue. Contact: Kate Goodwin Tel: (07)576-9749 (Kate, after hours), 576-5806 (Norman).

Athena - Greek class meets Thursdays Beginners 6:30 p.m. - 7:15 p.m., main class following till 9.30 (and beyond!) in the Scout Hall, Botanical Road, Tauranga. Contact Kate as above.

Israeli meets Tuesdays 6:45p.m. - 9:30p.m. Legion of Frontiersmen Hall, Elizabeth Street. Contact: Chrissy Blakeman, (07) 577-1098.

Hamilton

Dance Folkus - International Folk Dance for all levels. Meets Thursday evenings 7.30 - 10.00pm (Lesson 7.30 - 8.30; social dancing 8.30 - late!) in St. Stephen's Church Hall, 2 Mahoe Street, Melville, Hamilton. Tutor: Fiona Murdoch Tel: (07)843-7127

Hamilton Israeli Dance Group - meets Mondays and Thursdays, 7.30 - 9.30pm. Tutor: Raymond Matson Tel: (07)855-7829

Auckland

There are a number of groups with an international flavour, whose members often join the Ruritanian International Folk Dance Club – see back page of *Ruritanian Roundabout* reproduced on page 38 – or their website:

<http://www.hmu.com/folkdance/ruritanian>

Irish Ceili Dancing - meets Mondays 7.30 - 9.30pm at the Irish Club, 29 Great North Rd, Auckland Central. Occasional ceilis. Contact: Cath Turner, Tel: (09)846-7549

Dalmatian Cultural Society: Cultural Committee, P.O. Box 8479, Symonds St, Auckland. 10 - 14 New North Road, Eden Tce. Phone / Fax: (09) 379-7680.

Welsh Community: Derek/Louise Williams (09) 833-4177
derekmw@clear.net.nz.





International Folkdance Classes - Auckland

		TIME	CONTACT
MONDAY	International Folkdance St Paul's Church St Vincent Ave., Remuera	7.30-9.30 pm	Rae Storey 524-9504
WEDNESDAY	International Folkdance St Andrew's Church Hall Vincent St, Howick	7.30-9.30 pm	Ruth Ames 360-1276
	International Folkdance St Paul's Church St Vincent Ave., Remuera	7.00-9.30 pm	Rae Storey 524-9504
THURSDAY	Leisure Movement for all Sports Ground Thomas Goodwin Park Whorowhere Rd, Epsom	9.30am- 12.30	Mufridah Ulmansky 360-1276
FRIDAY	International Folkdance Blackrock Community Centre Carmichael	9.30-12 noon	Rae Storey 524-9504
	International Folkdance St Margaret's Church Hall Lake Rd, Belmont	10.00-12.00 (Home) (Rose Centre)	Beth Harris 445-9386 445-9900

Ruritanian Club Night and Social

Last FRIDAY of every month	St George's Hall Ranfurly Rd, Epsom	8.00-11.00pm	Sue Geddes 521-0265
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English Folkdancing Social

2nd FRIDAY of the month	St John the Baptist Anglican Church Hall 47 Church St, Northcote	7.30pm	Beth Harris 445-9386
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FDNZ Regional

Contacts



Region	Telephone	E-mail (see note)
Christchurch (Farandol)	(03) 357-9322 Alastair and Katy Sinton	a.sinton@cantva.canbury.co.nz
Wellington	(04) 972-4674 Kieron Horide-Hobley	horidek@ge.co.nz
Palmerston North	(06) 329-6723 Wendy Browne	wbrowne@actrix.co.nz
New Plymouth	(06) 758-3578 (tel/fax) Corry and Leonard K	
Havelock North	(06) 877-8643 Kathleen Osborne	kjo@xtel.co.nz (Kathleen Osborne)
Tauranga	(07) 576-9... Kate Goodwin	kate.goodwin@actrix.co.nz
Hamilton	(07) ... Fiona Murdoch	murdochf@hwl.co.nz
Auckland	(09) 524... Pae Storey	rstorey@ihug.co.nz
General Inquiries	(09) 877... Lynnaire Nugent	nu@hnhs.school.nz (Lynnaire Nugent)

Note: Most e-mail addresses are provided courtesy of employers. Please be considerate with regard to frequency and size of messages.



Coming Events

Saturday
April 6

Havelock Hop,

the Havelock North Dance Day & Fund-raiser

Time: 9.30am – 5.00pm

Venue: Havelock Nth Primary School Hall, 100 Bell St,
Havelock North

Cost: \$15 whole party of 5 persons

Session 1 Revision of Israeli Partner Dances from 2000, 1998 and 1996

Session 2 Revision of Israeli Partner Dances from 2001, 1999, 1997

Session 3 Review of latest Canadian Dances from 2001 (International and Israeli), 2000 (Shmulik).

Session 4 Revision and requests.

For more information contact Elaine Prakash, 06 877 2277 or

027 680 0000

NB: Tickets can be arranged on request.

WELCOME TO HAVELOCK NTH FOR A WONDERFUL DAY!

12-18 April
2002

Laurendet's Tour

For details of Kaye's tour, please see page 4.

English Folk Dancing Social – Auckland

2nd FRIDAY St John the Baptist 7.30pm
of the month Anglican Church Hall See p.38.
47 Church St, Northcote

Coming Events

<p>Saturday 20 April</p>	<p>KAYE DAY</p> <p>International Dancing with Kaye Lauren St Master Teacher from Sydney, Australia</p> <p>A selection of dances from many countries.</p> <p>Saturday 20 April 2002 9 a.m. to 12 noon \$12 12 p.m. for experienced dancers \$15</p> <p>Havelock North Primary School hall, Campbell St Info: Tel: 06 877 8643</p> <p>Kaye has a wealth of experience in teaching clearly and effectively to all levels of ability. She is a major figure in Folk Dance in Australia with a special interest in high-quality teaching. She was a main support in setting up and teaching the Teacher Training programme for Folk Dance New Zealand and was one of the examiners for the first full teachers' Course in 1995-96.</p>
<p>26-28 October 2002</p>	<p>Machol Pacifica is hosting Shlomo Maman from Israel, Labour weekend 2002, in Palmerston North, his second trip to NZ. Contact Jan Okey janokey@inspire.net.nz for further information.</p>
<p>Recreational & social dancing – Havelock North</p> <p>2nd Saturday Havelock North Primary, 7.30 - 10.30pm of every month School Hall, Campbell St See p.36.</p>	

Coming Events

Ruritanian Club Night and Social – Auckland

Last FRIDAY St George's Hall 8.00-11.00pm
of every month Ranfurly Rd, Epsom See p.38.

For updates go to <http://www.actrix.gen.nz/user/hoek/fo/danc.htm>
Events and notices are also available from the editor's e-mail.



Editorial Policy



See the editor's address. Submissions may be:

hand-written - photo ready - 3½" IBM-format disk - e-mail

Photo-ready articles if electronic copy not able to be sent:

in at least 12 point font preferably Times, with margins 14mm on all sides,
and in A4 or A5 format.

- First page should allow extra space for the heading: A4: 18mm.

Spelling should be "English (UK)" or "English (New Zealand)".

Most word processor file formats are acceptable, including WordStar (v.7), WordPerfect (v.6) and MS Word 97. Scanned images in most formats.

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Enclose a post-paid self-addressed envelope if you want materials returned to you.

FDNZ Newsletter

Contents

President's Column.....	3
Kaye Laurendet's Tour.....	4
Exciting News About The 2 nd FDNZ National Camp.....	5
Great Folkloric Dance Choreographers	7
Shmulik Gov-Ari And The Big Picture	7
<i>Hear Oh Lord (Shma Elohai)</i>	10
The Children Of Cambodia Dance	11
Jaro Summer Seminar In The Czech Republic	13
The Zaloggo Dance	18
Dancing at the Auckland Folk Festival.....	19
Dance Aliases	21
Getting It Right: Cultural authenticity in a recreational activity.....	24
Teachers' Corner	27
Events Around the World	28
Web Updates	33
Classes and Group Contacts	34
FDNZ Regional Contacts	39
Coming Events	40

Thanks to

SYNERGY